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AMERICAN ART NEWS.

VOL. VII. No. 30.

NEW YORK, MAY 8, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

- Anglo-American Fine Art Co., 523 Fifth Avenue**—Choice paintings by Old Masters.
- Bauer-Folsom Co.**—Selected American Paintings.
- Blakeslee Galleries.**—Early English Spanish, Italian and Flemish paintings.
- Bonaventure Galleries**—Rare books in fine bindings, old engravings and art objects.
- Brandus Galleries, 712 Fifth Avenue.**—Second New York Salon, by the Society of French Engravers, of original etchings in colors.
- C. J. Charles.**—Works of art.
- Clausen Galleries.**—Artistic frames, mirrors and modern paintings.
- Cottier Galleries.**—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries.**—Ancient and modern paintings.
- Ehrich Galleries.**—Permanent exhibition of Old Masters.
- Fifth Avenue Art Galleries.**—Fine old English furniture, and a collection of old and modern paintings.
- Gimpel and Wildenstein Galleries.**—High-class old paintings.
- Kelekian Galleries.**—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.**—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.
- Macbeth Galleries.**—Paintings by American Artists.
- Montross Gallery, 372 Fifth Avenue.**—Selected American paintings.
- Noé Galleries, 477 Fifth Avenue (Cor. 41st St.),** opposite Library.
- Oehme Galleries.**—French and Dutch paintings.
- Louis Ralston.**—Ancient and modern paintings.
- Scott & Fowles.**—High-class paintings by Barbizon and Dutch masters.
- Arthur Tooth & Sons.**—Carefully selected paintings by Dutch and Barbizon artists.
- Yamanaka & Co.**—Things Japanese and Chinese.

Boston.

- Vose Galleries.**—Early English and modern paintings (Foreign and American).

Chicago.

- Henry Reinhardt.**—High-class paintings.

Washington (D. C.)

- V. G. Fischer Galleries.**—Fine arts.

Germany.

- J. & S. Goldschmidt, Frankfort.**—High class antiquities.
- G. von Mallmann Galleries, Berlin.**—High-class old paintings and drawings.

London.

- James Connell & Sons.**—Paintings of the Dutch, Scotch and English Schools.
- Obach & Co.**—Pictures, prints and etchings.
- Shenherd Bros.**—Pictures by the early British masters.

Paris.

- E. Bourgey.**—Coins and medals.
- Hamburger Fres.**—Works of Art.
- Kleinberger Galleries.**—Works of Art.
- Kerkor Minassian Gallery.**—Persian, Arabian and Babylonian objects for collection.
- Kouchakji Freres.**—Art objects for collections.
- Sivadjan Galleries.**—Genuine antiques marbles, bronzes, jewels and potteries.

AVERTING CONFLICT IN DATES.

The Fine Arts Federation of New York has elected as officers and directors for the ensuing year: Frederic Crowninshield, president; Frederick Dielman, vice-president; Joseph Howland Hunt, secretary, and Kenyon Cox, Frederic Crowninshield, Daniel C. French, Joseph Howland Hunt and William R. Mead, directors.

WHO BOUGHT THE HOLBEIN?

There is a good deal of talk anent the recent sale in London of Holbein's famous portrait of Christiana of Denmark, which the Duke of Norfolk offered for sale last week. The masterpiece was purchased by Messrs. Colnaghi, the well-known art dealers, for the fabulous sum of \$330,000, and it was given out that they were acting as the agents of an American collector, but the identity of "the man behind" was kept secret.

Speculation at first attributed the purchase to either J. P. Morgan or P. A. B. Widener, but, according to recent information, it has been established with a good degree of certainty that Henry C. Frick is the real buyer. Later reports from London say it is believed in art circles that Henry Phipps is the real purchaser.

Lewis Harcourt has promised the Government \$50,000 if the public will subscribe the balance of the \$330,000 required to buy the Holbein.

According to a cable dispatch from Sir Philip Burne-Jones, the work will do very little good to the person who has secured it. He says the painting cannot hold its colors and form in this country. The picture is mounted on a wooden panel, and Burne-Jones maintains that no such work of art can exist in the "overheated" rooms of America.

Edward Robinson, assistant director of the Metropolitan Museum, scoffs at this idea, and says that there are many such works in perfect condition in this country to-day, several of them being in the Metropolitan. Other art connoisseurs support this opinion. There is a method of preventing panel paintings from being spoiled well known to art dealers in this city, namely cradling.

[The stories of the Norfolk Holbein, so widely published and discussed, have emphasized the general ignorance regarding matters of this kind in American newspaper offices. It has been gravely asserted, for example, that the price reported to have been paid for the Holbein was the largest ever given for a single picture in the world's history. Mr. J. Pierpont Morgan paid \$500,000 for the Raphael now loaned to the National Gallery.—Ed.]

A BARGAIN FOUND.

There are still opportunities to pick up bargains at picture sales in New York, as the recent experience of a painter showed. Catalogued merely as "Holy Family, Italian School," there hung recently in an uptown auction room a painting that attracted the attention of only a few connoisseurs. So little general interest did it create that the artist, determined to possess it if possible, found no difficulty in getting the picture for \$82. He is convinced—and his opinion is supported by experts—that it is the work of Bronzino and is consequently valued at many times the amount he paid for it. He was able to learn little of its history in the auction rooms, and how it came to be so easily obtainable he has never found out.



GIRL WITH FALCON.

By Renoir.

Sold for \$20,000 to Miss Anne Thompson of Philadelphia.

SALES.

New York.

Fifth Avenue Art Galleries, 546 Fifth Avenue.—Furniture and paintings from several estates, May 13, 14, 15, at 2.30 o'clock.

Europe.

LONDON—Christie's.—The valuable collection of paintings formed by the late Justice Sir J. C. Day, May 13-18.

Robert H. Nisbet has called the attention of the federation to the frequent conflict of dates of exhibitions of pictures, and urged, in the interest of both artists and public, that the officers of several important exhibitions be called together in conference to arrange for an avoidance of conflicts. Mr. Crowninshield has appointed a committee, composed of Mr. Nisbet, Harry B. Snell and Ben Foster, to study the question and make recommendations to prevent future conflict of exhibitions.

AN AMERICAN SALON AT PITTSBURGH.

ANNUAL CARNEGIE EXHIBITION.

Two hundred and ninety-six oils, by some 119 American and 75 foreign painters, make up the thirteenth annual International Exhibition at the Carnegie Institute at Pittsburgh, which opened with the annual exercises of Founders' Day on April 29, and which will continue through June 30 next. The memorial exhibition of the works of the dead sculptor, Saint Gaudens, which was held in New York and Washington during the past year, has been transferred to the Institute, where it is far more effective than in New York, and even more so than in Washington. The spaciousness of the sculpture hall at Pittsburgh, its fine lighting both by day and night, and the showing of the larger statues, especially the Lincoln, the Victory and the Adams monument figure of Grief, against backgrounds of evergreens and tapestries, greatly heightens their effect. Mr. John W. Beatty, director of the Carnegie Institute, and Mr. Glenn Browne of Washington, who assisted him in the arrangement of this memorial display, are to be warmly congratulated upon it, as also upon the arrangement and display of the busts and bas-reliefs and smaller sculptures in the adjoining room. The St. Gaudens exhibition is held in conjunction with the picture display in the upper galleries and will continue also through June 30.

Pittsburgh Benefits Alone.

Again this year, as in previous seasons, the same feeling of regret comes after a study of the display, which more nearly approaches an international salon than any exhibition held in America, namely, that it cannot be made in other cities of the country. Lovers of art in Pittsburgh, and the Institute has made many such lovers there, should appreciate the fact that this artistic treat is spread each year for themselves alone, for the city is out of the line of travel for art lovers, necessitates a night's or day's journey from New York, Boston, Washington and other cities where there is art interest, and as a consequence the many good foreign canvases brought over the ocean at great expense are only seen in Pittsburgh and are then returned to their owners abroad. It is passing strange that the art museums of New York, Boston, Chicago, and St. Louis, at least, do not arrange to co-operate with the Carnegie Institute, and offer this salon in their respective cities each year. As it is, and, as said above, it is now formed each year for the benefit of Pittsburgh and a few artists, writers and tourists who may be passing through Pittsburgh during May and June. Were such an art display held in any large European city special trains would be run from even far-distant points at reduced fares. But the real art interest in this commercial country is as yet, alas, too small to even direct the attention of such a corporation as the Pennsylvania Railroad to the suggestion of special trains and reduced fares. A ball game, a prize fight, an automobile meet or political convention alone move the American people, and afterwards the railroads, to action of this kind.

Features of the Display.

The exhibition is smaller this year by over fifty numbers, contains comparatively few portraits, which have so largely predominated in American art displays the past few years, an unusual number of figure works, and two groups of paintings, one of twenty-five

landscapes by Alfred East of London, President of the Royal Society of British Artists, and a distinguished landscape artist himself, which fill the small gallery devoted last year to the group of Winslow Homer's works, and another of seventeen landscapes by Henry W. Ranger, the well-known Academician, which fill a panel in the first large gallery. There are no sensational or star pictures like the Gaston La Touche, "The Bath," of two years ago, but many thoroughly good canvases, some surprisingly good, by American painters, which more than hold their own with the foreign works shown, and the exhibition has a high average of merit throughout. The splendidly proportioned and lit galleries have permitted the hanging of the pictures, save in the three small galleries and the East and Ranger groups, in one line, and this greatly strengthens and heightens the general effect of the display.

The Prize Pictures.

The prize pictures, as announced last week, are, respectively, Edmund C. Tarbell's well-known and superb interior with figure, "Girl Crocheting"; "The Bridal Morning," by George Sauter of London, reproduced in this issue, and Bruce Crane's fine landscape, "November Hills." Honorable mentions were given to Elizabeth Sparhawk Jones' "Rittenhouse Square," E. A. Hornel's "Amusement" and Stanhope Forbes' "Village Industry."

There can be little question of the justice and wisdom of the first award, for this work of Mr. Tarbell's is really a modern Vermeer, and quite worthy of the old Dutch master in its treatment of that most difficult problem, the effect of light in a sombre room. The Crane landscape, although not as distinctly individual as one might wish, and having much suggestion of J. Francis Murphy, Ranger and even Lathrop in it, for so forceful and original a painter as Mr. Crane, is still a good choice, and the canvas is truly representative of the modern American landscape school. It is difficult, however, to understand how or why the jury should have preferred such a figure work as that of Mr. Sauter's with its stiff and woodeny nude figure, its mawkish sentiment, even if it is fairly well composed and delicate and good in color, to such a splendid canvas as Lillian Genth's "Golden Days," a charming Idyll and a remarkable rendition of the play of light through leaves on nude female figures—as good as a Zorn—which it suggests, and which hangs near by, or to Gari Melchers' "Morning Room," a life-like and exceptionally delightful and virile presentment of an interior with figures, full of light and movement, and charming in color and expression. Was it because some award had to be given to a foreign figure canvas and this was thought the most available?

An Abortive Sensation.

The attempt to make a sensation by Pittsburgh newspaper correspondents out of the choice of Sauter's canvas, "The Bridal Morning," for the second prize, on the ground that it is an improper work, is simply ridiculous, the only suggestiveness that the picture could have, even to the most prurient mind, being its title. It will be remembered that a similar sensational story was sent out from Pittsburgh two years ago regarding Gaston La Touche's "The Bath." It does not speak well for Pittsburgh's local pride that some of its newspaper men should evidently attempt to injure the exhibition by try-

ing to present it to the public as containing improper pictures. The pictures selected for honorable mention are, on the whole, well chosen.

Some of the Ten Missing.

There are fewer canvases by the "Ten" in this year's display than usual. Dewing, De Camp, Benson, Metcalfe, Reid, and of course Simmons are unrepresented, but Chase has his good portrait of his wife and a head of a girl, the last dull in color; Childe Hassam shows his always welcome "Church at Old Lyme" and his delicate "Spring Morning," and J. Alden Weir his two characteristic delicate and good landscapes, "October Day" and "Building a Dam—Shetucket." Tarbell shows, in addition to his prize picture, his well-known and almost equally fine composition group, "Girls Reading," and his strong portrait of Dr. Harvey Cushing. The French impressionist painters are fairly well represented, for the most part, by examples judiciously chosen by Mr. Joseph Durand-Ruel from his collection in New York. There are two Monets, the well-known and delicious "Pool with Water Lilies," and an early example showing the influence of Boudin, "The Seine at Rouen," Renoir's "Young Girl Sewing," and good examples of D'Espagnat, Maufra, Loiseau, Sisley, Pissarro and Morisot.

Good American Pictures.

Other American pictures which demand notice are the two examples of the young Philadelphia woman painter, Elizabeth Sparhawk Jones, "At the Veil Counter," an interior with figures, exceedingly virile in treatment and fine in color and movement, and "Rittenhouse Square—Philadelphia," a winter outdoors, remarkable in treatment, light and air, and only marred by the snow in the foreground, which is hard and woodeny. This young artist is worth watching, for she is forging to the front rapidly among American figure painters. Miss Genth, also a Philadelphian, shows, in addition to the fine canvas above mentioned, another outdoors with nude, "Spring," beautifully painted and full of life. Still other Philadelphia women painters, Misses Cecilia Beaux and Mary Cassatt, are to the fore in the display, the former with her admirable double portrait, "Mother and Son," shown at Washington last winter, and the latter with her characteristically strong study of motherhood and childhood, "Young Mother and Two Children."

East and Ranger Groups.

The group of canvases by Ranger is a judicious selection from those painted during recent years, including the well-known "Swamp Pasture," "Long Point Dunes," "Spring Woods," "Mason's Island," "Late Afternoon," and "Sunrise at Noank," "A Connecticut Pasture," "Trade Wind Clouds," "Long Point Marsh," "Groton Ship Yard" and "Spring." These canvases, with their fellows, for the most part painted in a high key with delicate and delicious color and good sunlight and air, while they still show the Barbizon influence, from which this able painter cannot seem to get entirely away, are still so forceful in composition and treatment and so unquestionably strong as to compel study and admiration.

The group display of twenty-five landscapes by the distinguished English painter, Alfred East, which fill an entire gallery, is effective and of course exceedingly important, but there is a certain monotony in so many works of the same general tone and color. The artist paints with much sympathy and feeling for nature. There is a sense of

air and space in his work, and agreeable, if at times dull, color. He is particularly happy in his treatment of foliage and is an accomplished draughtsman. Perhaps the best of his canvases are the idyllic "After the Fête," "The Serenity of Morning," with fine sweep of air and sky; "The Morning at Longpre," which suggests the French landscapist, Trouillebert; "Old Durham," with lovely feeling and light; "The Mystic Pool," a strong canvas; "An Idyl," with beautiful, tender sentiment and good light and color; "Tewkesbury Road"—the best canvas shown—and very strong; "Miller's Pool," notable for its luminous quality, and the broadly painted and strong "Evening in the Cotswolds."

Notable Foreign Pictures.

Among the foreign works most worthy of note, after those mentioned above, are Robert W. Allan's "In Italy," with unusually fine light and distance effects, and the same artist's "Tateyama, Japan," with lovely color and air; Ernest Blumenschein's "A German Tragedian," a fine piece of characterization; G. H. Breitner's "Damrak at Amsterdam," a somewhat too photographic and dark colored presentment of a picturesque architectural composition; T. Austin Brown's "Largo Bay—Scotland," very strong in the foreground, but the background of the sea somewhat too spotty; Arnesby Brown's excellent cattle piece, "The Gate," and D. Y. Cameron's "View of the Clyde," good in feeling and color, but somewhat disappointing as an example of this able etcher.

One looks for something remarkable from the brush of that able French painter, Charles Cottet, and is disappointed by his large and gruesome "Sadness by the Seaside," a repellent large figure group, with women mourning over the almost nude body of a dead sailor lying on a stretcher in the foreground. There are, of course, good composition and rendition of character and expression, but the corpse is badly drawn and the livid head is set into the torso as if it were a piece of gray marble affixed to a wooden block. The wisdom of importing such a canvas so dreary in subject is to be questioned. Much better and much more attractive in every way is the coast scene with figures by André Dauchez, "Harvest of Sea Wreck," a powerful work. Two examples of Ludwig Dill, "Mullens" and "Junipers and Willows," done in broad washes, are most attractive, as is also Julien Dupré's beautifully colored landscape, "In Picardy." There are unusually good feeling and sentiment and nice light and color in the three landscapes by the English painter, Mark Fisher. James W. Hamilton of Scotland shows a strong landscape in "The Spring Morning," and James Kay a fine river scene, full of life and movement, but too suggestive of Millais' "The Pool" in the Tate Gallery of London, in his "Highway of the Nations." The "Gothic Rose Window" is a mild example for Gaston La Touche, and Henri Le Sidaner in "The Serenade" shows one of his characteristic mysterious Venetian canvases, beautiful in tone and color as usual. His "St. Paul—London" is effective and characteristic in color.

Other Good Foreign Works.

Mancini, the Italian portrait and figure painter, who builds up his canvases in such an original way, and who is much given to impasto, shows two portraits, one of Mr. Messinger, not especially impressive, although much alive, and another entitled: "Portrait of a

(Continued on page 4.)

EXHIBITION CALENDAR FOR ARTISTS.

ALLIED ARTISTS' ASSOCIATION, LONDON, ENGLAND.

Second International Exhibition—Albert Hall.

Entries to be sent to Secretary, 67 Chancery Lane, before May 30.

Exhibits must be prepaid and addressed to Charles Chenil Co., 183A, King's Road, Chelsea, S.W., and received by them before June 30.

Opening of exhibition July 10.

Closing of exhibition August 7.

American painters, sculptors, etchers, engravers, architects or art craftsmen to exhibit must join Association. Initiation fee \$5.25, only charge. Admission application can be made to SECRETARY, as above, or AMERICAN ART NEWS Office, New York, where any further information will be furnished.

WITH THE ARTISTS.

Henry Mosler will leave for his summer studio in the Catskills late in May. He is now painting a small picture called "Repose."

Orlando Rouland recently gave a reception for Mr. Alfred East, of London. Many well-known people were present. The artist is working on a portrait of Mr. Wassily Safonoff, and another of John Bigelow. He has also finished a portrait of the Hon. White-law Reid, which will go to his home on Madison Avenue.

W. V. Schevill is working on a portrait of President Taft. The picture will be placed in the Department of War, Washington, D. C.

Karl Bitter is working on statues for the Cleveland Court House; also on the statues of Lord Mansfield and Lord Somers. Next week he will go to Ann Arbor, Mich., to make a portrait statue of Dr. James D. Angell. He will also make statues of Thomas Jefferson and Alexander Hamilton. This coming summer Mr. Bitter will go to his camp in the Adirondacks.

Early next month, A. L. Groll will leave for Arizona and Mexico, to make landscape sketches.

Taber Sears, in his studio, 96 Fifth Avenue, is working on a commission for the Church of the Epiphany, Pittsburgh, Pa., the Apostles of the New Testament done in heroic size in the Byzantine manner of the early Christian churches in Rome. Use is made of the historical attributes of the Saints.

F. S. Church is working on decorations for a private yacht. He recently finished a picture called "The Last Snow-drop."

Charles Dana Gibson is preparing to leave town. He will go to Bar Harbor, Maine, for the summer.

J. M. Lichtenauer is finishing some portraits. This summer he will take a studio in the Adirondack Mountains.

The Salmagundi Club will hold its annual "get-away" dinner, May 14.

The exhibition of sculptures by Louis Potter, shown at the Modern Athenian Club, No. 43 West 46th Street, will be continued indefinitely.

S. Montgomery Roosevelt, who is now painting diligently in his Paris studio, is showing his portrait of Antonio de la Gandara, the Franco-Spanish portraitist, in the Salon de Beaux Arts. He is now at work upon a portrait of Mme. Raymond, a noted Parisian beauty, and which he expects to exhibit in London later on.

Carle J. Blenner is painting the portrait of Miss Emma Phipps, daughter of Mr. Lawrence Phipps. This month he will go to Denver where he has portrait commissions. On his return he will go to England. In his Sherwood studio is a recent decorative canvas, an attractive bit of color.

M. Dujardin-Beaunetz, Under Secretary of Fine Arts for France, recently visited the exhibition of the works of Andrew O'Connor, the American sculptor in Paris, and acquired for the State the bronze model of the door of St. Bartholomew's Church, New York, made by Mr. O'Connor. He ordered also, for the Luxembourg Gallery, a bronze replica of the bust of Commodore Barry by O'Connor, adjudged the best in the Washington competition.



THE BRIDAL MORNING.

By George Sauter.

Awarded Second Prize, Carnegie Institute Exhibition, Pittsburgh.

Robert Lucian Paley, an English landscape painter, who studied at the Beaux Arts in Antwerp and under Charles Verlat, Joseph Van Luppim and Sir Edward Poynter, and who has exhibited at the Royal Academy of Belgium and the Royal Canadian Academy, has come to New York to reside. Mr. Paley has found his subjects during the past few years for the most part in Colorado and the Adirondacks. He made an exhibition of landscapes in water color at the Worcester Art Museum last December, and last summer at Lake Placid in the Adirondacks.

Willard S. Metcalf is planning to leave about the end of this month. During the summer he will visit New England and the Berkshires and will also paint along the Maine coast.

AN ARTISTIC PERFORMANCE.

The Greek pageant and dances which were given, not entirely successfully, owing to bad stage management, at the Fine Arts Galleries, under the auspices of the Architectural League and during its exhibition in early February last, were repeated, with changes and additions, under the direction of Albert Herter on Tuesday and Wednesday afternoons at the Manhattan Trade School for Girls, in East 23d Street, and in aid of that institution.

The production was a beautiful and artistic one and was well done. The color scheme of the pageant represented the gradual changing of early dawn into day. There was a dance by Mrs. Arthur Scott Burden, who wore the costume of a bacchante. Her attendant bacchantes were Mrs. James B. Eustis, Mrs. A. Stewart Walker, Miss Margaret Walker and Miss Martha White.

ALASKA-YUKON ART DISPLAY.

G. L. Berg, Director of Fine Arts of the coming Alaska-Yukon Exposition at Seattle, says: "Although it is impossible to place a value on the entire art exhibit to be made there, it is insured for \$1,375,000. To house pictures was completed, Feb. 1, the Fine Arts Building, a gray cement and brick structure, which contains ten galleries, the two largest measuring 40 by 60 feet. Adequate space will be allowed to each picture, and particular attention will be given to their proper hanging."

Mr. Berg says he has secured loans from well-known galleries and private individuals, among them the Art Institute of Chicago, Buffalo Academy, Charles E. Bushnell, Henry T. Chapman, George A. Dowden, William T. Evans, J. B. Haggin, George A. Hearn, William S. Hurley, Charles L. Hutchinson, Francis Lathrop, Mrs. Kate L. Linde, Burton Mansfield, Gen. W. H. Seward, Mrs. Fiske Warren, Mrs. A. L. Wyant, S. M. Vose, T. B. Walker, William Trevor and H. W. Treat, of Seattle.

The exhibition will consist of more than 300 pictures, divided into two groups of 150 each. In the first group will be the old and the Barbizon masters, while the other will be made up of the work of contemporary artists. There are ten Corots, eight Diazes, two Jules Duprés and a splendid portrait by Lely, loaned by S. M. Vose. There are three pictures by Millet, two by Monet and Murillo's "The Nativity." Paul Potter's "Cattle on the Alert" is in this group; also Romney, and Sir Joshua Reynolds, with "Cupid Disarmed." Rubens' "Christ Delivering the Keys to Peter" has been loaned by George Harriman, and there are two Troyons—"Cattle and Donkey" and "The White Cow"—loaned by J. B. Haggin. This art lover has also loaned a characteristic landscape by Turner and two Venetian scenes by Zeim.

In the modern schools are examples of Alexander, Childe Hassam, Winslow Homer, George Inness, E. W. Redfield, W. T. Smedley, Horatio Walker, J. Alden Weir and Irving Wiles. There are two fine Sargents, the first of Mrs. Fiske Warren and her daughter, and "A Venetian Water Carrier," loaned by Frederick Crane. There are two Schreyers loaned by J. B. Haggin and George Dowden.

Everything will be ready for the opening on June 1. The government will have a million-dollar exhibit.

HUNTINGTON BUYS A ROMNEY.

Mr. H. E. Huntington, of Los Angeles, Cal., nephew of the late Collis P. Huntington, has acquired Romney's portrait "Horsley Children," from the Blakeslee Galleries, having paid, it is said, about \$40,000 for it. The subjects are the young daughters of George Horsley, of Epsom, England. The figures are of life size.

In the painting the children are shown standing on a terrace under a tree. Both are dressed in white. The elder has a blue sash, and in her left hand is a cornflower. The younger, who is facing her sister, has a sash of a duller blue. The canvas was painted in 1793, when the great portrait artist was at the height of his popularity. It was exhibited at the Grafton Gallery in 1900, in the Fair Children exhibition, and was sold at Christie's in London in 1905, for £4,620, or \$23,100. It was owned by Francis B. Macdonald, to whom it had been bequeathed by one of the children, after she had grown to womanhood. It was subsequently sold to Lady Gordon Cumming, who parted with it several years ago to aid her husband.

WALTER RUSSELL WINS.

Judge Holt has granted a discharge from bankruptcy to Walter Russell, artist, of No. 15 West Sixty-seventh Street, who engaged in building operations. His affairs have been in the bankruptcy court since April 14, 1908, and his discharge was opposed by one creditor, the Commercial Trust Company, on account of a financial statement made to the company.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
1265 Broadway.
CHARLES M. WARNICK, Secretary,
1265 Broadway.

LONDON AGENT—W. Gibling, Maxwell
house, Arundel St., Strand, W. C.

PARIS AGENT—Felix-Neuville, 12 Villa
du Parc Montsouris.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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Brooklyn Daily Eagle . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

THE JEWEL CONSISTENCY.

Only a few short weeks ago the New York Times denounced the members of the National Academy of Design as a band of grafters, and assailed them in a most virulent manner for having proposed to erect a \$600,000 building for the city, with art galleries for its exhibitions, on the site of the old Central Park Arsenal, soon to be demolished. Through its attacks upon the Academicians and their motives it worked up such a senseless and hysterical feeling among the all too excitable and volatile elements among New York's cosmopolitan public, that the admirable plan was defeated by inaction in the Legislature.

To the astonishment, even of those who without thought or study of the question were influenced by the bitter

attacks and virulent utterances of the Times, that esteemed journal published recently the following in a long editorial of the same general and conciliatory tone:

"An important matter in which all New Yorkers who comprehend the value of the fine arts as a means of culture are deeply interested is the future of the foremost society of painters and sculptors in this town, the National Academy of Design. Among the National Academicians and Associates are many, if not all, the distinguished American artists. * * *

"By and large, the Academy has done much for the development of artistic taste in this community, all that could be done, normally, perhaps, in the circumstances. A commercial democracy takes slowly to art. There is, however, a perceptible improvement in the public taste. There are signs of a yearning to see and know and appreciate. The members of the National Academy deserve encouragement and substantial help in their efforts to take advantage of the growth of appreciation, and to develop art of a national character and spirit.

"The urgent need of a new building, with ample galleries, well lighted, for the display of the works of art of Academicians and others is generally admitted."

In other words, the National Academy anywhere outside the Central Park is a noble and to be encouraged institution, but anywhere inside those hallowed precincts it is composed of "a band of grafters." Consistency thou art a jewel.

WHERE TO BUY IN EUROPE.

Those of our readers and patrons who are contemplating trips abroad this summer are advised to consult our advertising columns, where they will find the cards, with addresses of the best known and most reliable art houses and galleries in Europe. We guarantee these houses and firms and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well-known establishments. The following of this advice may prevent the acquirement of fraudulent pictures and art objects, which are temptingly offered to American collectors and buyers in larger quantity every year, and which are manufactured with such skill as to be apt to deceive even experts. For the convenience of our readers our Continental agent, M. Felix Neuville, Villa du Parc Montsouris, 12, Paris, may be consulted for art information of any kind, and our English correspondent, Mr. Frank Rutter, 81 Erpingham Road, London, will cheerfully furnish information on art matters of any kind in England.

SAMUEL T. SHAW HONORED.

Members of the Salmagundi Club presented a loving cup to Samuel T. Shaw, art patron, April 30, at a dinner given in his honor in the rooms of the club, No. 14 West 12th Street, in recognition of his interest in the club and in artists generally. Mr. Shaw has one of the choicest art collections in the country, and has done much to foster the advance of art in America. For years he has given prizes to the winners in the annual exhibition of pictures held by the Salmagundi Club. About ninety members of the club were present last night.

ANNUAL CARNEGIE EXHIBIT.

(Continued from page 2.)

Bohemian," brilliant in color and splendid in expression. Much more attractive, however, is Harrington Mann's lovely portrait of "Mrs. Curtis Willock and Children," very sweet and tender in expression.

The large decorative canvas by Henri Martin, "Bucolique," is one of the features of the display, fine in color and well composed, and there is glittering sunlight, well rendered, in his "Bridge on the Green." The "Judgment of Paris," by Emile Menard, an outdoors with figures, is also one of the features of the display. It has something of the feeling of Alma Tadema for old Grecian days, the figures are beautifully drawn and the landscape most effective and charming.

Other foreign works, of which only brief mention can be made, are John Muirhead's "Houghton Mill," a modern Constable, and another rich colored landscape; Albert Neuhuys' two interiors with figures, delicious in sentiment and strong in feeling; Julius Olsson's "Plymouth Sound," with its fine effect of light; Evert Pieters' charming figure group, "Young Mother"; Henri Tuke's "The Pearl," a composition group of well-drawn and studied nudes; José Villegas' admirable figure group, "Wandering Gypsies," and Heinrich Zugel's—the German cattle painter—"Village Pond," with fine light and splendid action of the animals.

New American Pictures.

Space fails for the mention in detail of many of the American pictures which rank with their foreign fellows above noted. Many of these have been seen at exhibitions in this country during the past two years and are familiar to art lovers in this country. There are, however, among the new works, a number which must not be passed over, notably John W. Alexander's sympathetic and faithful seated portrait of Miss Helen Beatty; Louis Betts' speaking likeness and broadly and strongly painted portrait of William V., Jr.; Emil Carlsen's "Moonlight," delicious in color and tender and charming in sentiment; F. U. De Voll's "A Wet Day"; Ellen G. Emmet's "Portrait of Doctor James," admirable in expression and rich in color; F. C. Frieseke's "Lady Trying on Hat," a clever character sketch with well handled detail, and Charles P. Gruppe's "At Overschie," a beautiful example, rich in color and delicious in sentiment.

Other good American works which have the merit of novelty are James R. Hopkins' quaint figure piece, "The Shining Gown"; John C. Johansen's "Italian Beach," a large figure composition with good grouping, air and light, but somewhat too chalky in color, and Jean McLean Johansen's three examples, all original and well characterized, the greens in the portrait, however, too insistent. Mention must also be made of Ernest Lawson's "Sea Gulls," characteristic in color and feeling and full of light; Alfred H. Maurer's full-length standing strong and decorative portrait, "Gabrielle," which makes one regret the artist's straying after that false god Matisse, and Henry R. Poore's luminous and delightful landscape, "Three Trees." W. S. Robinson, Charles Rosen, Albert P. and Chauncey F. Ryder, W. E. Schofield, Andrew Schwartz, A. V. Tack, H. O. Tanner, Leslie P. Thompson, A. T. Van Laer, Douglas Volk, F. J. Waugh, Theodore Wendel, Irving R. Wiles, Charles H. Woodbury, Cullen Yates and Charles Morris Young are also well represented.

There are necessarily many canvases which must be left unnoticed, but if this brief and hasty résumé induces or influences American art lovers to make the trip to Pittsburgh, the writer will be well rewarded. It will be regrettable indeed if so unusual and remarkable an artistic feast should be spread again only for the delectation of a few art lovers of Pittsburgh.

James B. Townsend.

PHILADELPHIA.

Annual election of officers to continue the usefulness of the various art societies in their different spheres are being held. The Pennsylvania Society of Miniature Painters re-elected Mrs. John Madison Taylor president, Ludwig E. Faber, vice-president; A. Margaretta Archambault, secretary; Sarah Yocum McFadden, treasurer, and Ellen Wetherald Ahrens, Amy Otis and Rebecca Burd Peale as executive committee, together with the officers.

The eighth annual exhibition will be held next autumn at the Academy. Circulars will be mailed this month to all miniature painters, or they may be obtained by writing to the secretary, No. 1710 Chestnut Street.

Last week the Water-Color Club re-elected Mr. Charles E. Dana, president; Blanche Dillaye, vice-president; John Dull, treasurer; George Walter Dawson, secretary, and Amy Otis and Hugh Breckenridge, executive committee, together with the officers. The annual exhibition will be held at the Academy for six weeks from Nov. 6 next.

The Fellowship of the Academy have sent out invitations for their Annual Spring Ball, May 14. It will be a Fête Champêtre, and appropriate costumes are requested to be worn.

SPARTANBURG (S. C.)

The collection of pictures recently brought here, after display at Charleston, has been much admired.

Among the pictures submitted to popular vote was "The Haymakers," by Gifford Beal, which received the most votes; next came "Solitude," by Alexander Harrison, and third, "End of Winter," by Leonard Ochtman.

This is the third annual exhibition, and each year a picture has been purchased for a permanent collection. Henri's "Girl with the Red Hair" was the first acquired and last year Birge Harrison's "After Lamplight."

MONTREAL.

The twenty-fifth annual spring exhibition had three successful weeks, both in attendance and sales. The Jessie Doe prize of \$200 for the best study in oils was awarded to "The Regatta," by James Wilson Morrice, vice-president of Salon d'Automne, Paris. The water-color prize went to F. M. Bell-Smith, Toronto.

The Hon. Sidney Fisher and Mr. Byron E. Walker purchased three pictures for the National Gallery at Ottawa, "Evening," by Wm. Brymner, Montreal; "Landscape," by J. M. Bansley, Montreal, and "Marguerite," by H. Britton, Toronto.

New York School of Applied Design.

The New York School of Applied Design for Women will hold its annual exhibition May 27, 28 and 29. Mentions were won in the recent Beaux Arts Society competition by Misses Fedora Edgar and Miss Louise Evans. The school has the loan of a fine collection of South American Butterflies from I. Wyman Drummond, which the students use for designing.

LONDON LETTER.

London, April 28, 1909.

A new summer exhibition has been suddenly and unexpectedly opened at the Grafton Galleries. The new policy of the New Gallery has given dissatisfaction to many artists, and within the space of a few days a rival exhibition has been organized, in which the principle of careful selection has been rigidly adhered to. The principal supporters of the new venture are members of the International Society, such as Francis Howard, Wm. Nicholson, James Pryde, George Sauter, J. Lavery, W. Strang, C. H. Shannon, A. Ludovici, Harrington Mann, Chas. Ricketts, etc., and some members of the New English Art Club, such as Augustus John, Wm. Orpen, Prof. C. H. Holmes, Muirhead Bone, Francis Dodd, Walter W. Russell, etc. In addition a few independent artists are showing, Max Beer-bohm, Maurice Grieffenhagen, Cayley Robinson and Gerald Kelly, a splendid portrait of a man in evening dress by the last being the clou of the exhibition. Many of the pictures have been shown in London before, but at winter exhibitions, and it is part of the object of the present undertaking to display these to the many visitors who do not go to winter exhibitions. With the list of artists above mentioned well represented it goes without saying that the exhibition is attractive and has a character of its own which few summer shows possess.

Messrs. Dowdeswell & Dowdeswell are arranging to hold a loan exhibition of masterpieces by Jan Steen at No. 160 New Bond Street next month. The gate money will be devoted to charity.

Before the Royal Academy opens a number of artists are hastening one-man exhibitions. Among the more notable of these is the collection of paintings and drawings by Roger Fry at the Carfax Gallery. A novelty from Mr. Fry's usual style and subject is a remarkable rendering of New York "Skyscrapers," while next to it is a drawing of "Dante's Last Night in Purgatory." Commenting on this last the "Morning Post" critic says its architecture, "as depicted by Mr. Fry, might have been studied in a New York street."

Another important one-man exhibition is that of P. Wilson Steer at No. 5 Regent Street, and it is noteworthy that from this collection two important landscapes and a London balcony scene have already been purchased for the proposed Johannesburg art gallery. Mr. Wilson Steer is the "uncrowned king" of British independent art, and an unrivaled painter of sparkling landscapes and luminist portraits.

A third exhibition of note entitled "The Changing Hours" is open at the Leicester Galleries and consists of cabinet landscapes and sketches by Arnesby Brown, one of the more advanced members of the Royal Academy, whose broad renderings of pastorals are full of light and poetic feeling.

In addition to those mentioned above eight other exhibitions of more or less importance are being privately viewed, the chief of these being the summer exhibition of the Royal Society of Painters in Water Colors, where Walter Bayes, Francis E. James, George Clausen, Arthur Rackham, James Paterson and other well-known aquarellists are strongly represented.

Owing to the engagement elsewhere of Frank Brangwyn and Frampton, the sculptor, the British pavilion at the Venice exhibition has been entirely arranged by Grosvenor Thomas. The exhibition opened April 25, and in the British section about 100 English and Scottish artists are represented.

ROYAL ACADEMY DISPLAY.

If it were not for the exhibits of American painters, says a special cable to the New York Times from London, the one hundred and forty-first exhibition of the Royal Academy would hardly rise above the dead level of dull mediocrity.

John S. Sargent artistically outweighs all the rest. Henry E. Abbey is unrepresented at this year's show. Sargent's chief exhibit is the presentation portrait of Earl Wemyss, whose striking and lined old face, with its fringe of silver hair standing out on the canvas from all those other tones, dark almost to blackness, lives in the memory, as it were, with haunting persistency. By comparison Sargent's portrait of Mrs. Waldorf Astor is ordinary, although it is a worthy addition to his gallery of fair women, despite the somewhat awkward pose. In "Cashmere" the same artist shows a procession of girls, a harmony in gray and white, which is one of the most attractive pictures in the Academy. His decorative panel for the Boston Museum, "Israel and the Law," cannot properly be judged in its present position.

After Sargent, J. J. Shannon's work was keenly looked for. It was rather disappointing, certainly not up to his best mark. His "Three Daughters of Francis Tennant" and "Countess of Ilchester and Her Daughter" are, nevertheless, notable American work and among the best of British-made portraits.

Solomon J. Solomon's portrait of Premier Asquith, and Sir Luke Fildes' portrait of David Lloyd-George are excellent examples of the latter's work, and so is the portrait of the Duke of Northumberland by Sir Edward Poynter. He has not been idle this year, for despite the bad winter, he shows no less than six portraits.

Sir Hubert von Herkomer has some good characteristic work, and in one portrait almost realizes his old style. Sir William Q. Orchardson also has one very successful exhibit. In fact, there is plenty of good, solid, respectable talent on the walls of Burlington House to-day, but the only touch of genius is in Sargent's Wemyss.

There are no first-class sensations this year. Byam shows no new voice, delivers no message that splits the welkin, and Sigismund Goetz's "Visit of Venus to Vulcan" does not give all the thrills anticipated.

John Collier has no problem picture, a great disappointment to that public which likes to have its interest in art titivated by conundrum.

The show of watercolors is distinctly good, and here modern British painting is perhaps seen at its best.

Among the other notable pictures are Alma Tadema's "Scene in a Roman Bath," purchased by the Chantrey Fund; Herbert Draper's showy "Ulysses," with its un-Homeric sirens; Edward Stott's dreamy "Flight from Egypt," and a solemn French landscape by Hughes Stanton, "Hills Near Avignon." Works likely to draw crowds around them are Cadogan Cowper's "Venetian Ladies Listening to a Serenade," and two sentimental canvases, one by Campbell Taylor, with a mother kissing her baby at bedtime, and the other by George Harcourt, with a mother making a tracing at a window for the entertainment of her two children.

PARIS LETTER.

Paris, April 28, 1909.

The sale at the Hôtel Drouot of the collection of M. D...., of Lille, took place April 23. The collection has remained in the same family for over a century and contained very fine works by the nephew and grand-nephew of the celebrated Antoine Watteau.

The XVIIIth century prints of the Victorien Sardou collection will be sold at the Hôtel Drouot, May 5 to 8, and the rare books from May 25 to 27.

At the Janzé sale last Tuesday, good prices were made by three portfolios in red Morocco bearing the Choiseul arms. The sale on Wednesday produced 35,574 frs.; "Heures à l'Usage de Rome," printed for Claude Gouffier in 1558, made 5,150 frs.; No. 15, a missal of 1578, with an Eve binding of the XVIth century, fetched 3,100 frs., while the Comtesse de Baume paid 2,550 frs. for Corneille's translation of the "Imitation of Jesus Christ," of 1658, with a fine old morocco binding.

The first day of the Perrin sale, conducted by MM. Mannheim and Feral, produced 37,500 frs., a fine "porcelaine de Chine" going to M. Lion for 3,900 frs. At the Saintin sale, a Millet made 2,800 frs., and "Matinée d'Avril en Bretagne," by Saintin, 300 frs.

Kouchakji Frères show a unique specimen of Persian faience, a royal goblet adorned with a group of fifteen musicians, and beautifully enameled; also a stool found in the ruins of the palace of Haroun-al-Raschid, with magnificent irisations of golden blue and green, and made especially valuable by decorative flutings extremely difficult to execute.

I saw M. Simonson yesterday in regard to the new Tariff Bill, and his opinion anent the proposed twenty-year clause is that it will give rise to endless controversy, as it is utterly impossible to put an age, for instance, on a Harpignies or a Ziem. He was quite ready to admit, however, that American legislators had probably good reasons to refuse the free admission of works of art into the States; but, as such was the case, he suggested, why not simplify the whole business by admitting free the works of all deceased artists and taxing those of living painters? M. Simonson took the occasion of my visit to show me a splendid Corot, a landscape exhibited at the Salon of 1832, two Jacques and one Rigaud, a Detaille and a Daubigny, and a marvelous canvas by Meissonnier, entitled "Le Docteur."

In answer to my inquiry, Mr. Walter Gay simply said: "Having been a member of the league in favor of absolutely free art for America, for the past two years, it seems unnecessary for me to give a further opinion on the matter."

Mr. Eugene P. Ullman made the following statement: "The first thing any one but a United States politician asks himself in regard to the twenty-year clause is, 'How are you going to tell the age of a work of art?' But that is a simple matter; you will not have to tell; the appraiser will tell you.

"Self-respecting artists do not want to be protected... and the supposition that, if protected, it must be from works less than twenty years old, is grotesque. The only effect such a law would have is to continue to keep interesting modern pictures out of our provincial annual exhibitions. As to protecting the public from bad European art, has not the public a right to buy bad pictures, and where it pleases?"

I will reserve the opinions of other American artists for my next letter.

XIXTH SALON NATIONALE.

Paris, April 28, 1909.

The nineteenth Salon of the Société Nationale is neither better nor worse than its predecessors, and the exhibits, while they indicate widespread talent and clever technique, in few instances bear the mark of poetic inspiration.

M. Burnand, however, in his "Samedi Saint," representing the thoughtful disciples after the death of the Lord, shows a masterful study in expression; there is a broad, wholesome sense of life in M. Rosset Granger's "Soir de la Vie," where, against a happy background of evening sky and quiet water, a procession of boys and girls merrily pass before an aged couple, in honor of their golden wedding. Life also makes the charm of M. Carol-Delvaile's "Groupe Païen," the melancholy of Myron Barlow's "Repas-seuse," and even the rich mysticism of Lévy-Dhurmer's "Roses d'Ispahan."

Special mention should be made of the works which constitute documents of contemporary life and help us to fully realize its intricate workings. From that special viewpoint, as well as from that of technique, Jean Béraud's canvases are well-nigh perfect. In his "Partie de Billard" we recognize the French bourgeois of the XXth century, his "Bar" is patronized by unmistakable hooligans, and his "Métro" by the typical tired crowd anxiously waiting for the train to emerge from the narrow tunnel. We might class in the same category M. Henri Morisset's lively "Guignol," E. Renoux's "Terrasse de l'Observatoire de Meudon," full of light and atmosphere, and Boldini's beautiful study of the contemporary woman—the portrait of the Comtesse de C.—a gamut of blacks, dull and bright, black silks, black gloves, black hound, with just a touch of mauve, and beaming young life vivifying the whole.

Nearly as much might be said of the American Eugene Paul Ullman's sumptuous ladies, one in pink—rather crude—and another in black, being among the best portraits exhibited. I also noticed a very life-like portrait of a grandmother with her two grandchildren, by A. Gumery, and a striking likeness of the King of Sweden by a Scandinavian artist, Bernaïd Osterman. Walter Gay's cheerful interiors are the best, with M. Muenier's "Enfant à la Mouche," a delightful study of a room all ablaze with rich yellow-green light.

The landscapes are very few, those by Emile Claus and Roger Jourdain the most striking. F. Frieske, who has brought his dainty ladies out of the dressing-room into the open, shows a fine effect of sunshine on leaves and water in "Sur la Rivière," while among the marines the only numbers worthy of attention are the contributions by Mesdag and Alexander Harrison, whose moons and curving shores and deep seas are as bewitching as ever.

In the statuary, where undue prominence seems to have been given to Rodin's contributions, it is gratifying to notice the bright numbers shown by American artists, Miss Amanda Austin, Mark Hopkins and Joseph Korbel, while in the engravings section some of the best contributions are by Daniel Mordant, Jean Paul Tillac and the American, D. S. MacLaughlan.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library.—Objects from the Hoentschel Collection. Interiors and Wood-Carvings, Chateau Rambouillet.

Bauer-Folsom Galleries, 396 Fifth Ave.—Selected American Paintings, Brandus Galleries, 712 Fifth Ave.—Second New York Salon by the Society of French engravers of original etchings in colors.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Ehrich Galleries, 465 Fifth Avenue.—Paintings by early American masters.

Fine Art Galleries, 215 West 57th St.—Annual exhibition of the American Water Color Society, to May 22. Admission 50c.

Knoedler Galleries, 355 Fifth Ave.—Portraits by Mrs. Alice C. Barney.

Lenox Art Academy, 109 West 124th St.—Annual Exhibition of Student's work.

Lenox Library.—Etchings and Lithographs of animals by great artists.

Macbeth Galleries, 450 Fifth Avenue.—Selected American paintings.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Modern Athenian Club, 43 West 46th St.—Sculptures by Louis Potter.

Montross Galleries, 372 Fifth Ave.—Selected American paintings.

National Arts Club, 119 East 19th St.—Members' Spring Exhibition.

Powell Gallery, 983 Sixth Ave.—Paintings and pastels by Esther S. D. Owen, to May 15.

Sherwood Building, 58 W. 57th Street.—Exhibition and Sale of Pictures by the late Walter Florian in his former studio, 4-7 p. m. daily, to May 24.

Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

EXHIBITIONS NOW ON.

Americans at Macbeth's.

A special exhibition of selected works by American painters is now on at the Macbeth Gallery, No. 450 Fifth Avenue, and will remain there, with occasional changes, for some little time to come. The display is one of the most interesting of its kind that has been made this season. It includes examples of some of the best painters, notably a girl's head by George Fuller, so hot in flesh tones as to be easily mistaken at first glance for an example of Robert Henri or George Luks; an early example of Winslow Homer, a female figure in a costume now old-fashioned, and which suggests Toulmouche, with a garden background and autumn coloring, a most interesting work; an early Wyant, three characteristic and delicate little coast scenes and marines by Herman Dudley Murphy, tender in feeling; two good examples of Wm. Sartain, and excellent examples, typical in each instance, of Luis Mora, A. L. Humphreys, Louis Akin, Edward Gay, Walter Nettleton, A. T. Van Laer, Albert Lucas, Arthur Hoeber, F. H. Bicknell, W. H. Howe and W. B. Derrick.

A Century Club Exhibit.

At the Century Club the last exhibition of the season closes to-day. George W. Maynard sends a mermaid in water color, and G. H. Clements a scene on the Riviera, in the same medium. Robert V. V. Sewall is represented by two deco-

orative panels, "Psyche in Olympus Before the Throne of Carnal Passion" and "Psyche in Hades," introducing in the latter portraits of the artist, his wife and child. "L'Allegro," two scenes in "Peacock Garden," "The Ball Contest" and a scene in Tahiti are by Walter Sherlaw. Henry A. Ferguson sends "Glimpse of Apple Valley," Urquhart Wilcox a portrait of John G. Milburn, and "St. Margaret" and "St. Mary Magdalen" are by William Walton.

AMERICAN WATER-COLOR EXHIBIT. (Second Notice.)

The center gallery in the Fine Arts Galleries at the present exhibition of the American Water Color Society, and in which the black and whites and original illustrations are hung, is unusually interesting this year, and is a pleasure to study after the other galleries filled with color.

Among the most interesting exhibits are some lithographs by John Sloane, clever bits of characterization; W. Glackens' "May Day in Central Park," which introduces some charming child types, and some character sketches and drawings by May Wilson Preston—unusually good. George Wright shows some little colored figure and landscape sketches done in Europe, and W. L. Jacobs a pastel of a sea beach with figures, which is alluring. Many of the original illustrations in color are, of course, familiar to all readers of the magazines and other periodicals. There are some colored engravings by George Senseney which have some delightful tonal effects, and the tinted views of New York, by Charles Mielatz, are most effective.

Among the etchings there is one of St. Luke's Hospital, by Mielatz, very true and impressive. Lewis Allen has some etched figures, and Charles Henry White, E. J. Cohen and Henry Winslow all show good work in etching. The feature of the display is perhaps Charles Warren Eaton's monotypes, which are excellent in tone and feeling. The exhibition continues to draw numbers of visitors.

The William T. Evans' prize of \$300 for the best work was awarded to Edward Dufner for picture entitled "Reflections."

CORRESPONDENCE.

Artist Wants Protection.

Editor AMERICAN ART NEWS: Dear Sir:—I am much interested in the letter from Dr. Fred Hovey Allen in your issue of April 24.

The following paragraph seems to me to contain the real point of this whole matter of free art:

"What is needed just now is a better art sense; a little common sense; a truer understanding of pictorial qualities; in order that foreign fakes and frauds shall no longer be accepted as the true criterion, and the wealth of individuals shall no longer be wasted on objects which they should be ashamed to possess.

"Free art will mean a free fight for existence on the part of the American artist, and the fight will be as free among the best as among the lesser. Protection is needed until our people can distinguish between fake stuff and the real thing.

"With free art, five years from the time the bill is signed every artist will be howling for protection, but experience is necessary for some people.

WALTER GILMAN PAGE.

Fenway Studios, Boston.

May 4, 1909.

[Mr. Page, following Dr. Allen, discovers and points out the real crux of this Free Art question. The Free Art League, through its over-zealous and foolish secretary, has so beclouded the subject with and by fantastic arguments and unfounded statements that American artists have been bewildered. They are, at this late day, beginning to understand it.—Ed.]

PARIS SALON OPENED.

An Associated Press cable from Paris says: The Salon, opened by President Fallières, although it contains nothing distinctly original in conception, ranks higher both in marbles and paintings than any similar exhibition in the last five years. French critics, however, point to the magnificent retrospective exhibit of Albert Pierre René Maignan's works to prove that the living artists are falling behind the masters of the last generation. Among the foreigners, the rapid advance of the Spaniards, as shown by Zuloaga and others, attracts general attention. The English this year make a better showing than the American contributors, who are strong in numbers, but, with few exceptions, disappointing in quality.

There is a large number of martial canvases on exhibition, notably one by Boutigny, painted to order for the State for exhibition in the provinces, which shows that the government is appealing to the artistic sense of the people to combat anti-militarism. A portrait of Mrs. George Keppel, by François Flameng, just returned from the United States, attracts much attention on account of its subject, but is considered artificial and cold.

In the portrait section, Seymour Thomas, with a picture of Dr. Osler, and Walter MacEwen's "Miss Phyllis," which is strongly reminiscent of Whistler, divide the American honors. A portrait of President Taft, by Robert MacCameron, who also shows one of Mrs. Henry Clews, Jr., which is hung in the Salon of Honor, is regarded as too physical and poor. The Marquise of Wentworth's portraits of Charles Bonaparte attracted attention because pictures of European branches of the family are proscribed.

Among the American landscapes especially noticeable are C. M. Young's "Jenkinstown Winter Scene," a delicate snow scene by Vaughan Trowbridge, W. E. Schofield's "Thaw," in which he uses Monet's effects; Lionel Walden's sea pieces and Aston Knight's water effects. Oscar Miller shows a fine interior—a woman dreaming at a window—entitled "Castles in Spain." F. A. Bridgman has a scene in a Morocco harem; Simon Vedder, of New York, a striking stampede of horses; Jules Bayer, "Rebuilding San Francisco," and Aloysius O'Kelly a religious procession in Brittany. Max Bohm's canvases are simple and original.

Among the younger contingent H. S. Hubbell, of Chicago, shows two canvases strong in color and execution, which the jury honored by hanging on the line. Clara J. K. Retzinger, of Chicago, displays a meritorious picture.

Among other pictures worthy of attention are works by Murray Bewley and Martha Baker, of Indiana; Kathleen MacEnery, of New York; Richard Miller and F. F. Fursman, Chicago; E. W. Redfield, Bridgeville; C. P. Ryder, Danbury; Henry Vander Weyden, Boston; Gabriel Thompson, Bridgewater; J. B. Yahill's portrait of Judge Strout, of Maine; George E. Browne, Gloucester; Roy Brown, Chicago; Samuel O'Leary, Pittsburg; Mrs. Blumenschein and Gertrude S. Grey, San Francisco; Mrs. H. C. Hyde, St. Louis; E. M. McKay, Michigan, and William McKillop, Philadelphia.

Among the marbles are a number of excellent nudes. One of the most striking groups is Carvin's "Muse of Aviation," which the Department of the Sarthe intends to present to Orville and Wilbur Wright, the American aeroplane inventors. Carvin also

shows busts of the Wright brothers. Richard E. Brooks exhibits two excellent busts, one of W. H. Seward, for Seattle, and the other of Roger Ludlow, for the Capitol at Hartford. A statue of General Lew Wallace, by Andrew O'Connor, also is notable among the marbles.

Paul Bartlett and Sherry Fry, a pupil of MacMonnies; Mrs. B. J. Longworth, of Bangor; Cyrus Dallion and Edward McCarten, of Albany, and Herbert Tholemn, also are represented.

THE ART TARIFF.

Mr. William Macbeth says in the May number of his always welcome and readable Art Notes:

"The tariff situation changes so frequently nowadays that predictions as to the final legislation in regard to works of art are mere guesswork. The Senate Committee, according to the latest report at this writing, has changed the clause that would have retained the duty on all pictures less than twenty years old to one that would admit all pictures free of any duty. It doubtless foresaw the impossibility of determining the age of pictures. It certainly would be impossible after ten or a dozen years to fix the date of most pictures. The artists themselves could not do it, much less a Custom House appraiser. A very much better plan would be to give free entry to the work of all artists who have been dead for twenty years. This at least would be a workable plan. What the Senate will do remains to be seen, but I am more than ever convinced that for the younger artists some degree of protection is essential, and also that there should be some plan devised for excluding trash. Our artists who have arrived have nothing to fear from any foreign competition, but there are very many worthy artists who have not had sufficient recognition to enable them to win preference in competition with many artists living abroad, whose expenses are trifling in comparison with the cost of living in this country.

"Much has been said and written about the injustice of taxing the poor man's pictures, but the fact is that the poor, or comparatively poor man, does not buy paintings at all. What he does or would buy if permitted and educated to it, are photographs, lithographs, and various other process productions of paintings. If the advocates of free art are working to admit these duty free, I have not heard of it. The painter must, according to these gentlemen, struggle along as best he can in face of cheap competition, but the producers of pictures by mechanical process must have ample protection. There is not much logic in this, and certainly no consideration for the comparatively poor man, who might gladly purchase the only forms of pictorial art available to him.

"Why should the photographer and the lithographer be protected and not the painter?"

The New York Evening Post, commenting upon the last published pronouncement of the American Free Art League, which declares that "Valuable collections of old masterpieces, which the people of Europe have been enjoying for some decades, will now be brought to this country by their American owners for the benefit of our own people," very pertinently says: "But who told the League that the American owners of valuable collections in Europe intend to bring them over here? Everyone seems to have jumped to the conclusion that Mr. J. Pierpont Morgan will, immediately upon the passing of the tariff bill, ship his art treasures to these shores. Mr. Morgan has never said so, so far as we know. He certainly has not told Sir Purdon Clarke that that is his intention, and Sir Purdon has the reputation of being more or less the keeper of Mr. Morgan's art conscience."

George D. M. Peixotto is painting a life-size picture of Jules Cambon, the French Ambassador at Berlin, who was formerly stationed at Washington. M. Cambon received this week from Archbishop Ireland of St. Paul a photographic reproduction of the portrait which Mr. Peixotto painted of him for Thomas F. Ryan of New York. The Archbishop and M. Cambon were intimate friends when the latter represented the French Republic at Washington.

WITH THE DEALERS.

This is moving week in the picture business and the days have been busily employed by several prominent firms in moving their galleries from middle to upper Fifth Avenue.

The firm of Arthur Tooth & Sons has removed its galleries from temporary quarters at 420 Fifth Avenue to 580 Fifth Avenue, northwest corner of 47th Street, where the firm occupies the entire ground floor of its new and handsome building erected on that site—that of the old Perry Belmont house. Mr. Allan Tooth will remain here this month to superintend the fitting up of the new and handsome galleries and will sail for London about June 1.

Scott & Fowles have removed from No. 295 Fifth Avenue to their new galleries at No. 590 Fifth Avenue, which, when entirely completed will be among the handsomest in New York. The galleries will be formally opened with a unique exhibition in October next. Mr. Scott is now in London, where he will attend the Day sale next week, and Mr. Fowles will sail on the "Oceanic" May 12.

Mr. Louis Ralston has removed from No. 431 Fifth Avenue to new galleries at No. 548 Fifth Avenue, in the building adjoining the Fifth Avenue Art Galleries. Mr. Ralston will sail early next month.

Mr. Herman Schaus sailed on Tuesday on the Kaiser Wilhelm II for his annual summer trip abroad.

Mr. H. S. de Souhami sailed on La Lorraine on Thursday. Mr. de Souhami will go at once to Messina, from the ruins of which city he expects to recover some important art objects.

The Anglo-American Art Company, No. 523 Fifth Avenue, has recently received and placed on exhibition in its galleries a remarkable and unusual example of Gilbert Stuart, a full-length standing portrait of Robert Lowndes of Harlow Hall, Essex, England, painted during Stuart's English period. The subject, a man of about forty-five, is painted in the full court dress of the period—a brocaded delicate pink coat, embroidered fancy waist-coat, knee breeches, white stockings, and, of course, the periwig and sword. The canvas is remarkably preserved, delicate and beautiful in color, and the head is in Stuart's best manner.

At the dainty and attractive little gallery of Kouchakji Frères, No. 1 East 40th Street, there are now shown some exceedingly choice, rare and beautiful Persian antiques, textiles and MSS. Especially notable are a Rakka Iridescent Blue stand with Cufic and Arabic inscriptions, a bowl and pitcher of Persian pottery enameled and gilded, very rare, a XVIth century Persian rug, a Ghourdes rug, a remarkable piece of French tapestry, some Persian paintings of the XVIIth century, remarkably well preserved and rich in color, and an old and very rare XVIth century Persian MSS. with fifty-four miniature paintings, a most remarkable work—the miniatures especially most carefully and beautifully executed. There are also a number of other smaller and larger pieces to suit all purses. Mr. Kouchakji will sail on June 1.

Mr. T. J. Blakeslee will probably sail on Tuesday on the Kronprinz Wilhelm.

The Ederheimer Print Cabinet is moving from No. 509 Fifth Avenue to a new and handsome gallery on the first floor of the Dutch Building, No. 4 West 40th Street. There will be an opening with an exhibition on June 1.

At the Durand-Ruel Art Galleries, No. 5 West 36th Street, there is now on exhibition an exceptionally fine example of J. L. Brown, dated 1874, a typical English hunting scene entitled, "The Death of the Stag." This canvas shows very clearly the influence of Constable, and the landscape background is very suggestive of that painter. The color quality is exceedingly rich, and the composition a most effective one. Mr. Joseph Durand-Ruel will sail on La Lorraine on June 3 for Paris.

The annual exhibition of pictures by the early American masters is now on at the Ehrich Galleries, No. 463 Fifth Avenue. It is more than unusually interesting and important this year, and includes superior examples of Gilbert Stuart, Copley, the Peales, Trumbull, Ingham, Inman, Mount, Waldo, Jouett, Jarvis, and others. Notice will be made next week.

Portraits by Mrs. A. C. Barney, of Washington, will fill the upper gallery at Knoedler's, No. 355 Fifth Avenue, from Monday next, May 10, for a fortnight. The exhibition of the Woman's Club in these galleries, and which has just closed, was a great success. A portrait by Joel Nott Allen of the little son of Mr. Wallace C. Reid has been shown in the window during the week, and has attracted much favorable attention. Mr. Carl Henschel, of the firm, sailed on the Vaderland last Saturday for Paris.

At the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, Mr. James P. Silo will hold on the mornings and afternoons of Thursday, Friday and Saturday next, May 13, 14 and 15, an important sale of furniture and pictures from several estates. On the succeeding week, that beginning May 17, there will be sold, for the account of whom it may concern, a collection of five hundred paintings and engravings. Mr. Silo, accompanied by his son, Mr. James P. Silo, Jr., will sail on the Baltic, June 19, for London.

At the Kelekian Galleries, No. 275 Fifth Avenue, there has been recently received an importation of fine XVIth century Persian rug, and some exceptionally beautiful Italian Renaissance embroideries.

SALES OF THE WEEK.

The Sidky Bey Collection.

At the opening session of the sale of the Sidky Bey collection of Persian and Turkish art objects in the Fifth Avenue Art Galleries, April 28, the 226 lot numbers were sold for \$7,550. Mr. L. J. Seymour paid the top price of the afternoon, \$385, for an antique Ferreghan carpet. Mr. A. Patterson paid \$23 for a Persian lady's dress.

Receipts from the second session, April 29, were \$11,815. The total amount to date is \$19,366. The highest price of the day, \$1,050, was paid by James Graham, agent, for a Persian silk carpet with Koran inscriptions.

A royal Kermanshah Palace carpet brought the top price, \$425, April 30, Charles Kohler being the purchaser. The total of the sale was \$11,014, and the total to date \$30,380.50.

The final total of the sale was \$52,567. The highest price of the session—\$1,400—was paid by John Bannon for a royal Persian palace silk carpet with soft red ground and a floral medallion, at the final session, May 1.

IMPORTANT EUROPEAN SALES.

GARLAND PICTURE SALE.

The collection of nineteen pictures and drawings formed by the late James A. Garland, of New York, and which had been in his London apartment, realized close to £13,000 (\$65,000) at Christie's, London, April 30. Chief among them was Jules Bréton's "Le Moutier," a picture representing three peasant women in the harvest field, which brought £2,835 (\$14,175). A large Troyon, of cattle in a river with a clump of trees in the background, realized £2,677 (\$13,385). A smaller work by the same master, of cattle in a pasture, which had been exhibited at the Metropolitan Museum in New York, was knocked down for £2,625 (\$13,125). Daubigny's "Les Bords de la Loire," brought £913 (\$4,565), and the same artist's "The Haunt of the Herons," also £913. Alma Tadema's "Springtime" was sold for £949 (\$4,745).

VICTORIEN SARDOU SALE.

The sale of the collection of old tapestries, pictures and furniture of the late Victorien Sardou, which was held on three days in the Hôtel Drouot, Paris, April 27, 28, 29, ended with a grand total of 774,940frs. The last day's sale produced 458,085frs. The best price obtained was 22,100frs., paid by M. Stettiner for a white marble relief, representing Alexander the Great watching his mistress being painted by Apelles. The group, which is composed of five persons, belongs to the French school of the eighteenth century. Two suites of Aubusson tapestry and furniture of the Louis XV. period, composed each of a sofa and four fauteuils, went to MM. Boudet and Oppenheimer, respectively, for 25,200frs. and 23,000frs. The tapestry hangings furnished the highest prices of the day. M. Boudet gave 45,000frs. for three Aubusson tapestries of the Louis XV. period, after designs by J. Huet. A collector, M. Louis Lhomme, paid 43,100frs. for two eighteenth century Aubusson tapestries, with medallions composed of rural subjects and old rose ground. M. Rappeport obtained seven panels of eighteenth century Aubusson subjects, after Huet, for 35,000frs. Other leading prices were four Aubusson panels, with trophies on white ground, 18,000frs. to M. De Cour; eighteenth century Flemish tapestry, 17,000frs. to Mr. Williamson; two other Flemish tapestries of mythological subjects, 12,200frs. to M. Du Croy, and fragment of Gobelin tapestry of Louis XIV. period, 10,100frs., also to M. Du Croy.

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